

EXPLOSIONS, GUN SHOTS, & COCKFIGHTS

P. 86

JPG

YOUR WORLD IN PICTURES

**BACKSTAGE AT A
GREGORY CREWDSON
SHOOT**

P. 72

**ON LOCATION W/
JPG MEMBERS
FROM INDIA TO
ICELAND**

P. 15

THE **NOIR**
ISSUE

15 \$5.99 US/CAN



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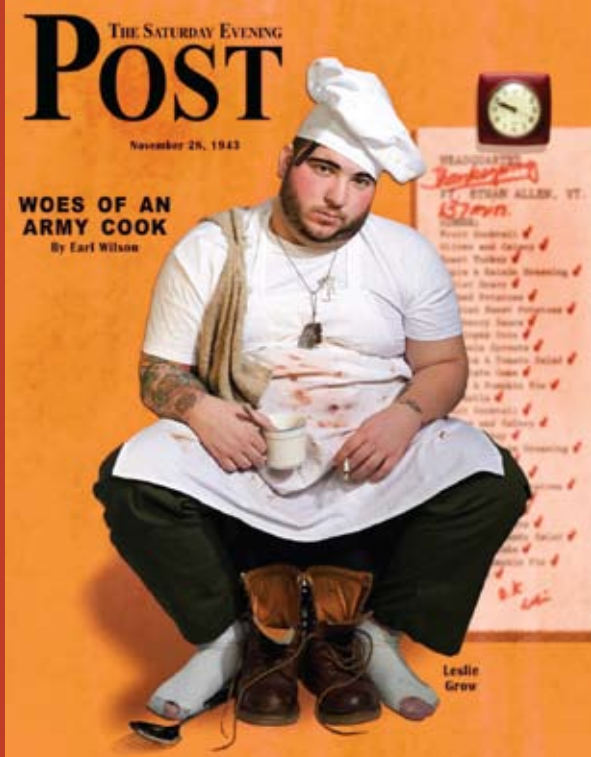


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Everywhere I See JPG!
By Debbie Hartley
jpgmag.com/photos/497577

The biggest news at 8020 publishing right now is that JPG has a sibling! You may have heard about our sister travel publication, **Everywhere magazine**. Everywhere is community-driven like JPG, created from the submissions of travel enthusiasts around the world. If you want to see what Everywhere is all about, you should check out **everywheremag.com**.

Dial N for Noir

The era after the Great Depression was a time of immense optimism. Good had triumphed over evil in the war, there was a clear sense of right and wrong, and folks had a desire to just settle into a happy, productive life after such a turbulent time. But this optimism also masked the underlying problems of a rapidly growing society, and for everything that was shiny, bright, and hopeful, there was a contradictory feeling of darkness and desperation just beneath the surface. Film noir emerged in this period with its ultra-stylish presentation of a world where right and wrong were just different shades of gray. This was a world where nothing was simple anymore: a hopeless world with moral ambiguity, seductive murderesses, bad guys you could understand, and a culture beginning to eat itself from the inside out.

So it's into this incredibly rich but dark territory that we all jumped with this issue, and the results are fantastic. Noir has always been a kind of code word for a photographic style evolved from the cinematography. The noir film's dramatic angles create a sense of disorientation, and the low-key chiaroscuro-style lighting adds to the

sense of depth in the images, like there's more to the scene than meets the eye. In this theme we see images that are technically masterful as well as stylish and cinematic. We go behind the scenes of a Gregory Crewdson shoot and see what goes into his lavish photographic productions, and Ryan Schude blows us away with his photo essay Tableau, in which each photo feels like an entire movie crammed into a single frame of film.

This issue also features Split-Second, which we have half-jokingly described around the office as feeling like an afternoon on Spike TV, with its explosions, gunshots, sonic booms, punch-outs, and tornados. This theme has some incredible captures, from the stuff that comes from being in exactly the right place at the right time (Breaking the Sound Barrier, p. 86), to images that leave no clue about how they were shot (Galaxy, p. 100).

We also delved into the theme Surroundings, which shows us your happy place. It is a warm cross-section of your homes, your childhood environs, and the places you go to feel most comfortable. Five JPG members show us their neighborhoods in Mexico,

India, the Czech Republic, Iceland, and England in the feature "Where I'm At," and Lori Andrews demonstrates her considerable talents as an architectural photographer with her article "Green with Home Envy."

With this issue we present the second of our new photo challenges, Spell It Out, and we can't believe how clever and creative you all were! We're really excited by the results of these challenges and we'll be looking for more ways to weave this kind of feature into the magazine.

As always, JPG is what you make it, and this issue is—as they might say in a noir film—"a real swell rag." So thanks again for another stunning issue. We hope it inspires you as much as it does us.

—Paul Cloutier, Publisher

Note: On page 80 of JPG issue 14, Alyse Liebovich's photo's URL should have been listed as jpgmag.com/photos/294713. Also, Keith Clarke's name on page 110 was misspelled, and Micah Gilmore would like to add that her photo on page 20 was taken in conjunction with Sarah K Chen Photography.

HOW JPG WORKS



1. Shoot, Upload, Submit
JPG members upload photos and stories to themes.



2. Peer Review
The community votes on each photo and story.



3. Final Selection
Editors create the issue with the best of the best.



4. Publication
Contributors get \$100 and a free subscription.

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Surroundings

Sponsored by Samsung

- 30 Roberts Birze
- 32 Dina Goldstein
- 33 Reed Young
- 34 Logan Lefler
- 35 Camilo Paredes
- 36 Ana Borquez
- 37 Mara Neiman
- 38 Martin Riley
- 39 Eric Eul
- 40 Tony Day
- 41 Jake Lester
- 42 Alberti Fernando
- 43 Patrick Evesque
- 44 Jit Ray
- 45 Steph Goralnick
- 46 Myrte Voogt
- 47 Andrew Goloida
- 48 Anahita Avalos
- 49 Jessica Njoo

Noir

- 54 Faisal Almalki
- 56 Geoffroy Demarquet
- 57 Dave Beavers
- 58 Penelope Triantafyllou
- 59 Eric Sayah
- 60 Jozef Jakubco
- 61 Alison Grippo
- 62 Jeff Harbin
- 64 Aaron Ziltener
- 65 Clay Lipsky
- 66 Benjamin Leong
- 67 Matt Dunn
- 68 Bruno Mercier
- 69 Monica Orozco
- 70 James Ellerker
- 71 Ray Ordinario

Split-Second

Sponsored by Sony

- 86 Steve Roy
- 88 Christopher Hedberg
- 89 Natalie Wells
- 90 Ashley Coates
- 92 Jim Robertson
- 93 Karolus Naga
- 94 Ursula Tillmann
- 94 Eric Cook
- 95 Brian Mullins
- 95 Jerad DeBoard
- 96 Anthony NESTE
- 97 Erasmo Wong
- 98 Gonzalo Tudela
- 98 Marianne Greig
- 99 Nick Payne Cook
- 100 D. Yee
- 101 Dan Busta
- 102 Javier Garzon
- 102 Nicole Gesmondi
- 103 Jason Reed
- 104 Ted Depple
- 105 Dario Sartini

On the Cover



Untitled
By Mike Bogart
jpgmag.com/photos/378722

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54 Noir

10 Step Into the Ringlight

DIY Cinematic Lighting by Ian Witten

72 Gregory Crewdson's Million Dollar Shoot

Behind the Scenes with Christopher Peterson

74 Tableau

Ryan Schude's Hyperreal Photo Shoots

06 Reviving Expired Film

Color Shift by Paul Lavallee

08 Flash Holder

Lightning Shoe and Sync Contact
By Matic Kos

08 Vivitar 283

Bomb-Proof Flash by Jonathan Potter

12 360 Degrees

How to Create In-Camera Panoramas
By Rob Turner

15 Where I'm At

On Location with JPG Photographers

52 Green with Home Envy

Ten Tips on Shooting Interiors
By Lori Andrews

108 Acrylic Lifts

Post-Processing by Blue Mitchell

109 Project Double Ex

Penpals Gigi Tindle and Suzette Lucas

30 Surroundings



86 Split-Second



Color Shift

Reviving Expired Film

By Paul Lavallee

Let me start off by saying that I am not a film snob. Digital certainly has its place in photography today. I can't imagine photographing a family event, let alone a wedding, using film. I would be lost in these situations without my DSLR. But when I use a digital camera, I am an entirely different photographer. Snap! Snap! Snap! Check the LCD, make adjustments. Snap! Snap! Snap! I feel more like a machine than an artist.

When I am photographing for fun or art, there is nothing better than shooting with expired film. Like Forrest Gump's box of chocolates, you never quite know what you're going to get. Sometimes the colors are off, sometimes the contrast is very high or almost non-existent, and sometimes nothing develops. It really all depends on how the film's prior owner handled it. Sure, I sorta know what to



expect based on the type of film I am using, but I am constantly being surprised by the results of each individual roll.

How do I get my hands on all this expired film? Four sources. Primarily eBay. Since the shift to digital photography, many professional photographers are selling off whatever leftover film they have lying around. Usually you can tell on eBay if it is a professional photographer selling. These films are well cared for and I have never had a roll of film produce nothing when I have bought from a professional photographer on eBay. Also on eBay are rolls being sold by the "new marketers" as I like to call them. These brave souls use eBay as their own big yard sale. They go to garage sales, store closings, clearance racks, etc. and buy expired film in bulk. If I only had the time to scour the earth for

expired film, I would join them and save a few bucks. Film bought from these folks tends to be less dependable. It will usually still work, but there is much more experimentation going on.

Second, there are other websites that sell expired film. Lomography.com immediately springs to mind because it caters to the plastic camera crowd. Even the big names like bhphotovideo.com and adorama.com often sell off their expired film. My third source is actually going to film shops and checking if they have any cheap, expired film. These film rolls are usually recently expired and will not look very different from normal film. This is an opportunity to try different processing methods, like cross processing, without paying full price for a roll of film. The last way I get my hands on this old film is by word of mouth. Everyone knows my girlfriend and I love old film rolls. Often we will get handed old cameras and film that our friends found while cleaning their attics. These are the most fun to experiment with!

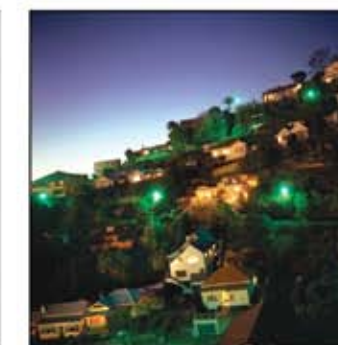
My creative process is about experimentation in displaying everyday scenes in an imaginative light. It is of utmost importance for an artist to have his or her own style. My style was born out of my love of the look of expired film and cross-processing. Buy a Holga if you don't already have a medium format camera. Pick up some expired 120 film. Have fun with photography again! Who knows, you may even create your own style. ■

Paul Lavallee has a high-tech job, but enjoys low-fi photography. He loves his two daughters and his girlfriend. jpgmag.com/people/mylatehope



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Flash Holder Lightning Shoe and Sync Contact by Matic Kos

I'm a dedicated strobist, or person who uses small portable flashes for lighting.

One of the most important accessories for a strobist is a flash holder. You need a way to attach your flash to a lightning stand, camera stand, photo clamp, and anything else you might think of. There are many holders available in virtually every photo store, but for me, there was always something missing or wrong with every one I tried. Some were made out of plastic and I was always scared something would break. Others pivoted in only one direction, and some were even missing an umbrella hole or sync contact. There were others that looked good, but had outrageous prices. The choices out there left something to be desired.

After all my searching at the stores, I checked eBay as well. You never know what you're going to find there, right? "bscarlc" of eBay.de had it: my precious. All shining gold/silver metal, no plastic anywhere, pivoting in two directions, made out of three pieces with two joints, umbrella hole, standard light

stand hole, lightning shoe, sync contact, weighing 160 grams, standing 112 millimeters tall, but no, it didn't make coffee. Did I mention the price? Almost half the price of my second choice. I bought six of them in one go.

After I finally received them, I was even happier with my purchase. As I



mentioned before, they're made out of three pieces: the top piece with lightning shoe and sync contact; the middle piece with umbrella hole; the bottom piece with 5/8 standard lightning stand hole.

Each piece can pivot independently or you can pivot them in sets of two (top and middle one, or middle and bottom one). You can rotate them by 360 degrees using the bottom piece. All nuts and bolts are metal and standard size as well; if you ever lose one, a trip to your local hardware store will fix the problem.

I use my holders on virtually all my shoots. I've used them upside down, on a plane, in a cave. They're with me all the time. If you're a strobist or thinking of becoming one, I highly recommend you get one of these holders. ■

Matic Kos is a designer from Slovenia, EU. When he's not staring into computer screens, he's staring into camera ones. He still can't decide which ones he likes more. jpgmag.com/people/entity

Bomb-Proof Flash Vivitar 283 by Jonathan Potter

Do a quick search for the Vivitar 283 and you'll find a plethora of links and information—it has been a mainstay for professionals for over 20 years. Amazingly these strobes have held up well and are still giving great results, with a powerful guide number for such a small package.

I'd been shooting mostly natural light images for years, only playing with off-camera lighting once or twice. When it came time for me to shoot some macro and studio shots, I knew I wouldn't be able to afford a fancy light setup so I went in search of some inexpensive strobes. I came across two Vivitar 283s, some light stands, and an umbrella on craigslist and have never been happier.

At less than 50 bucks each they are about the strongest, most bomb-proof flashes I've ever used. Combine two with a nice umbrella to diffuse the light and you have a great, inexpensive

setup. Add a variable output sensor, and you can adjust the output from full power down to 1/64th, with 1/4 stops in between.

The only problem with the Vivitar 283 is that it has a trigger voltage that will fry the circuitry of your new fancy DSLR, so you need to trigger them with



a radio trigger, or a hot shoe slave. I've been using them with hot shoe slaves, and have had great results in the studio, but for outdoor daytime fill-flash, a radio trigger is a much better idea.

Unfortunately, Vivitar has discontinued the 283 in favor of the slightly larger 285 and the current iteration, the 285hv. I've recently gotten my hands on the 285hv, which has a trigger voltage of around six volts, which is safe for use on your DSLR without a slave shoe. The 285hv is a good, strong flash, but doesn't have the same bomb-proof feel that the 283s do. The venerable 283 is a great investment that will give you years of service, no doubt. ■

Jonathan Potter is a photographer in Portland, Ore. He is in love with his girlfriend, dog, photography, and bicycles. He's online at www.mrjonathanpotter.com. jpgmag.com/people/jpotter

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Step Into the Ringlight

DIY Cinematic Lighting

By Ian Witlen

I was researching the cost of purchasing a ringflash a few years back when I came across a basic website that discussed the idea of building a ringlight, but did not include instructions on how to make the unit. Trying to find a light source that is uniform and shadowless can be difficult and quite expensive. There are two ways to achieve this lighting: one is to purchase a professional ringflash for between \$1,000 and \$3,000, the other is to build your own ringlight for less than \$100. The website only included a rough sketch of what the constructed ringlight should look like once completed. I decided to use its basic idea and modify it for my own uses. Currently, there are many websites with instructions on how to build a variety of do-it-yourself ringlights.

Other than price, there are a couple of key differences between a ringflash and a ringlight. The main difference between the two is that a ringlight is a form of continuous light, otherwise known as a hot light due to the heat given off by the unit. Another significant difference is the size of each lighting unit. A ringflash is typically 1 foot in diameter, whereas a ringlight usually runs between 1 and 3 feet in diameter attributable to the

size of the camera and total wattage of the bulbs being used. Because of the size and weight of the ringlight unit, portability may become an issue for some users.

Being that I shoot mostly film, I used 10 evenly spaced 100 watt floodlights to simultaneously light both the subject and the background. In order to have complete control over lighting output, each 100 watt floodlight has been placed on one of two alternating circuits. Each circuit has a total of five bulbs that are controlled by a dimmer switch. I also made the diameter of the ringlight 2 1/2 feet in order to create a large, lit area. In addition to attaching handles to the light for ease of transportation, mounting brackets were fastened underneath each handle so that the ringlight could be securely set up on two light stands.

The spectral highlights created by the ringlight are very unusual: As the light is emitted from the bulbs it creates a white ring around each pupil. This produces a rather hypnotizing effect when looking at the final photograph. Since most are unsure of what they are looking at in the subject's pupil, it draws the viewer into the photograph for further inspection.

When shooting with the ringlight, you want to be sure to



The spectral highlights created by the ringlight are very unusual: As the light is emitted from the bulbs it creates a white ring around each pupil. This produces a rather hypnotizing effect when looking at the final photograph.

meter the light hitting your subject before making your exposure. Whether shooting film or digital, this can be achieved rather easily by using either your in-camera meter or a handheld light meter. Metering is important so that you can locate the areas of the frame where light begins to fall off. Light falloff should be taken into account so that your subject will be properly situated within the frame.

To locate the falloff points, take one meter reading directly in front of the subject and another reading approximately one foot to either side of the subject. If metered correctly, the second light meter reading should be between one-half and three-fourths of a stop off from the initial reading; this is where the light falloff begins. From these areas to the edges of the frame, the light will become progressively darker. You will want to keep your subject out of this darkened area.

I have used my homemade ringlight for a number of different shoots that have each produced a very different feel to the final photograph. Most recently, I brought the ringlight to a gathering at a friend's house with the intention of using the setup like a photo booth. Due to the light's outlandish appear-



ance, partygoers were intrigued by the setup. I decided to shoot digitally so that we could get instant results. (For post production of the photos, I used a RAW workflow in both Lightroom and Photoshop CS3 in order to properly color correct and light balance the images due to the yellow cast from the ringlight's bulbs.)

The results produced by the ringlight unit are unique, even when compared with other lighting setups. Whether you're a photographer looking for a new edge or a novice looking to experiment, a ringlight is without doubt an excellent way to enhance the way you take photographs. If you have a couple of hours to spare and the engineering know-how, then building your ringlight is definitely the way to go. ■

Ian Witlen is a photographer who lives and works in South Florida. His love for photography allows him to have exceptional control over his creative vision. He is currently pursuing higher academic knowledge. jpgmag.com/people/thecameraclinks

360 Degrees

How to Create In-Camera Panoramas

By Rob Turner

I discovered an interesting technique with film some time back, inspired by the digital technique of stitching multiple photos together to form longer, panoramic shots. Endless panoramas can be created using a (preferably cheap) medium format camera. My favorite for this technique is my trusty Holga 120N or Diana. The basic idea is to shoot single frames that overlap slightly at the edges, panning across with each shot. The finished result is a strip of film with several overlapping photos, forming one long panorama with slight mismatches where the images join.

First things first: You will need a medium format camera—the cheaper the better—because a cheaper (and crappier) camera will more likely allow you to partially advance the film. As mentioned earlier, a “toy” camera such as a Holga or Diana works best, with their red window-type frame-counter making it much easier to judge the advancement. I usually load

up as normal, using the 6x6 frame, but make sure I set the frame-counter to the “16” setting, which is normally for 6x4.5 negatives. This means that you can advance each frame using the frame numbers for 6x4.5 frames, which creates roughly the same amount of crossover between each frame, and keeps you from getting lost within the roll. Before you shoot, another good idea is to check the rough horizontal angle of view of your lens. You can work this out using the following formula:

$$\text{ANGLE} = (2 \times \text{ARCTAN } 56) / (2 \times \text{LENS FOCAL LENGTH IN MM})$$

If your math isn't so hot you can use this very useful online calculator: <http://www.imagatorium.org/stuff/angle.htm>. Simply enter 56 in the “width” and “height” boxes, the focal length of your lens in the “focal length” box, and hit calculate. Use the “width angle” box. For example, the 60mm lens on a standard Holga has an angle of roughly 50°. So rotation of roughly 50° is needed between each shot. (Note: If you choose

to use a Holga, Diana, or similar, don't even waste your time with the viewfinder—it is crap!)

Now the fun part! Find a nice scene that you would like to capture as a panorama. Good examples are bridges, tall buildings, and scenic views. Take your first shot as normal, then wind on to the second. Move your camera roughly the angle amount calculated previously then shoot your second shot. Continue with this until you have taken as many shots as needed, working from left to right. (I tend to stick to four shots so that the negatives fit in my filing wallets when I cut them up.) Take your film to be processed normally, make sure to ask the lab not to cut your negatives—they have cut through my pics in the wrong places many times.

When you get your negatives back, carefully cut them up with clean scissors, wearing lint-free cotton gloves to avoid scratching or fingerprinting them. You will have to cut through

the edges of the pictures where each panorama joins to the next. I tend to crop out this bit during scanning. I then scan with my Epson 4490. I can only scan 12 centimeters of negative at once, so it takes more than one pass for each picture. I scan then stitch the multiple images together in Photoshop using the “photomerge” function, but it is not difficult to do manually. You will now be left with stunning and very interesting panoramic images. The plastic lens of the Holga lends a slightly blurry, dreamlike image, while the overlapping edges and slight mismatches of the exposures add interest and uniqueness to the image. ■

Robert Turner is a photographer and musician from Leeds, UK and loves film photography.
jpgmag.com/people/blacknoise





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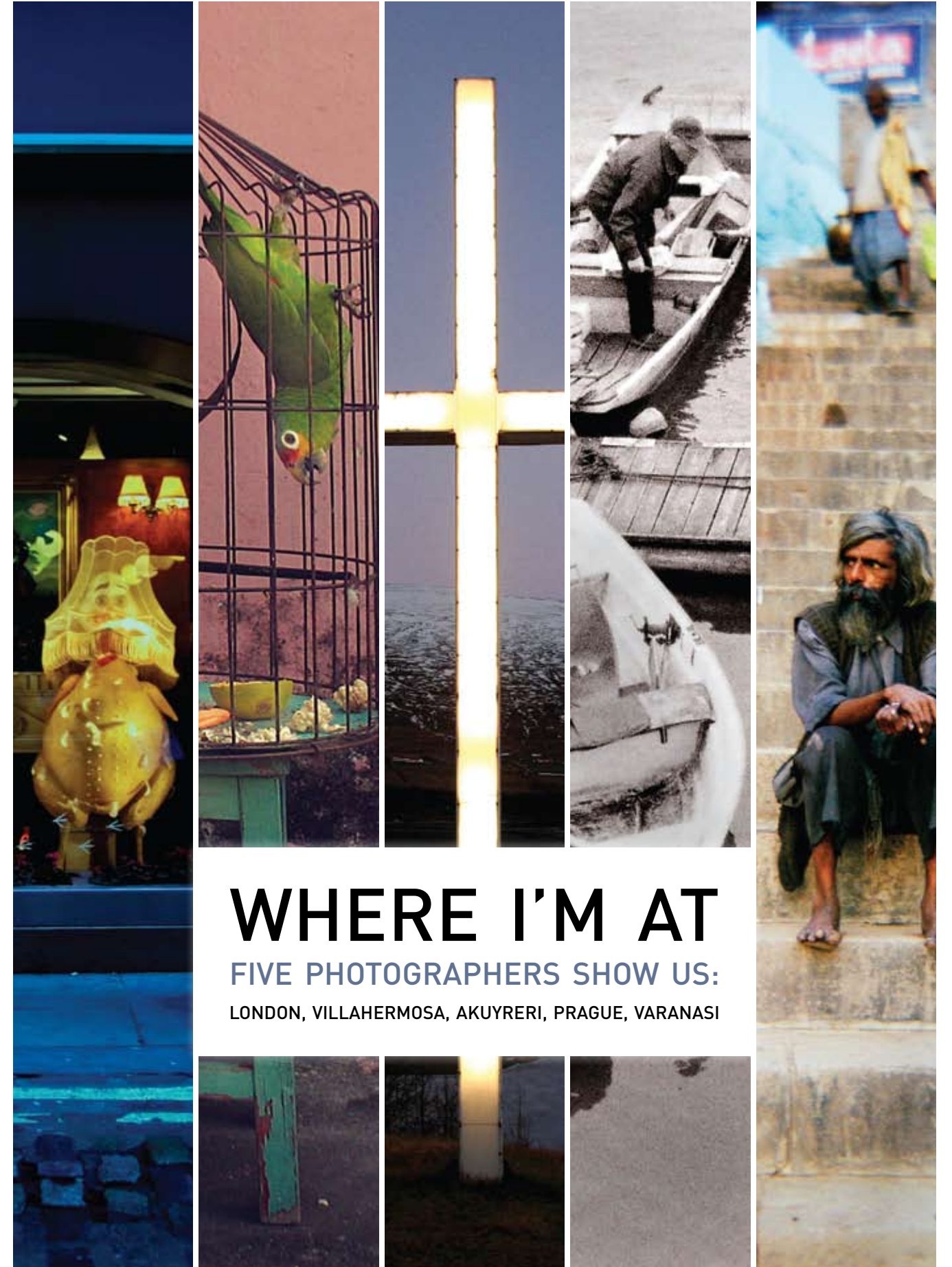
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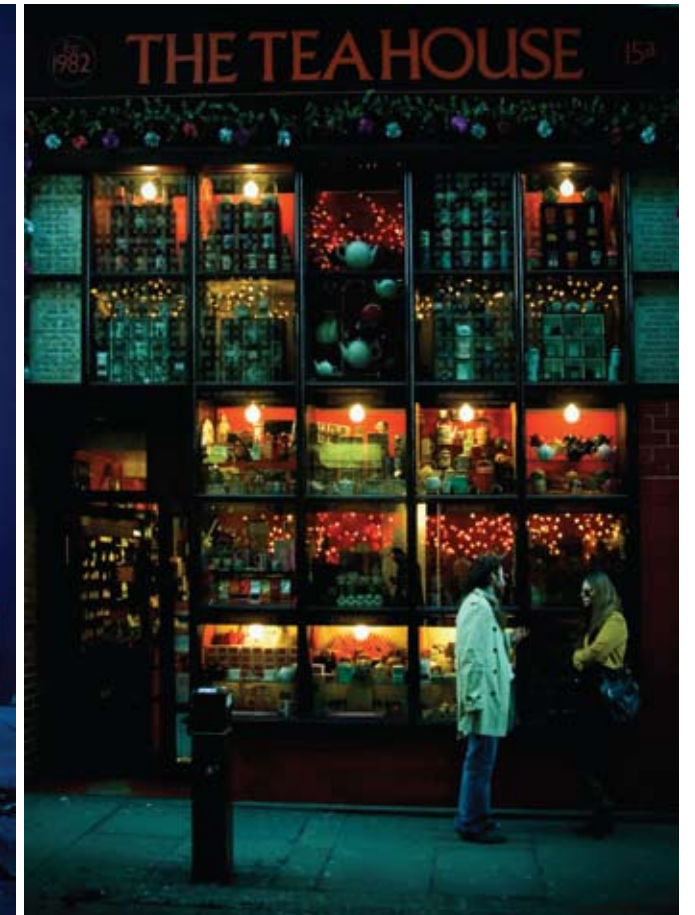
by Tony Day

Even after having lived and worked in London all my life, I never find it predictable or boring.

A few of my favorite places are Borough Market (near London Bridge), Covent Garden, and Berwick Street. Borough Market is alive with atmosphere, and is filled with an eclectic variety of stall holders using their unusual wares and stalls as props to entice and draw in the customers. Covent Garden has a great mix of tourists, colorful characters, and shops. One example is Neals Yard Dairy, unique to London, which sells cheeses from all over the UK. Berwick Street has amazing old-style record shops that attract old-style characters.

These photographs capture my London, seen and enjoyed every day. 📷

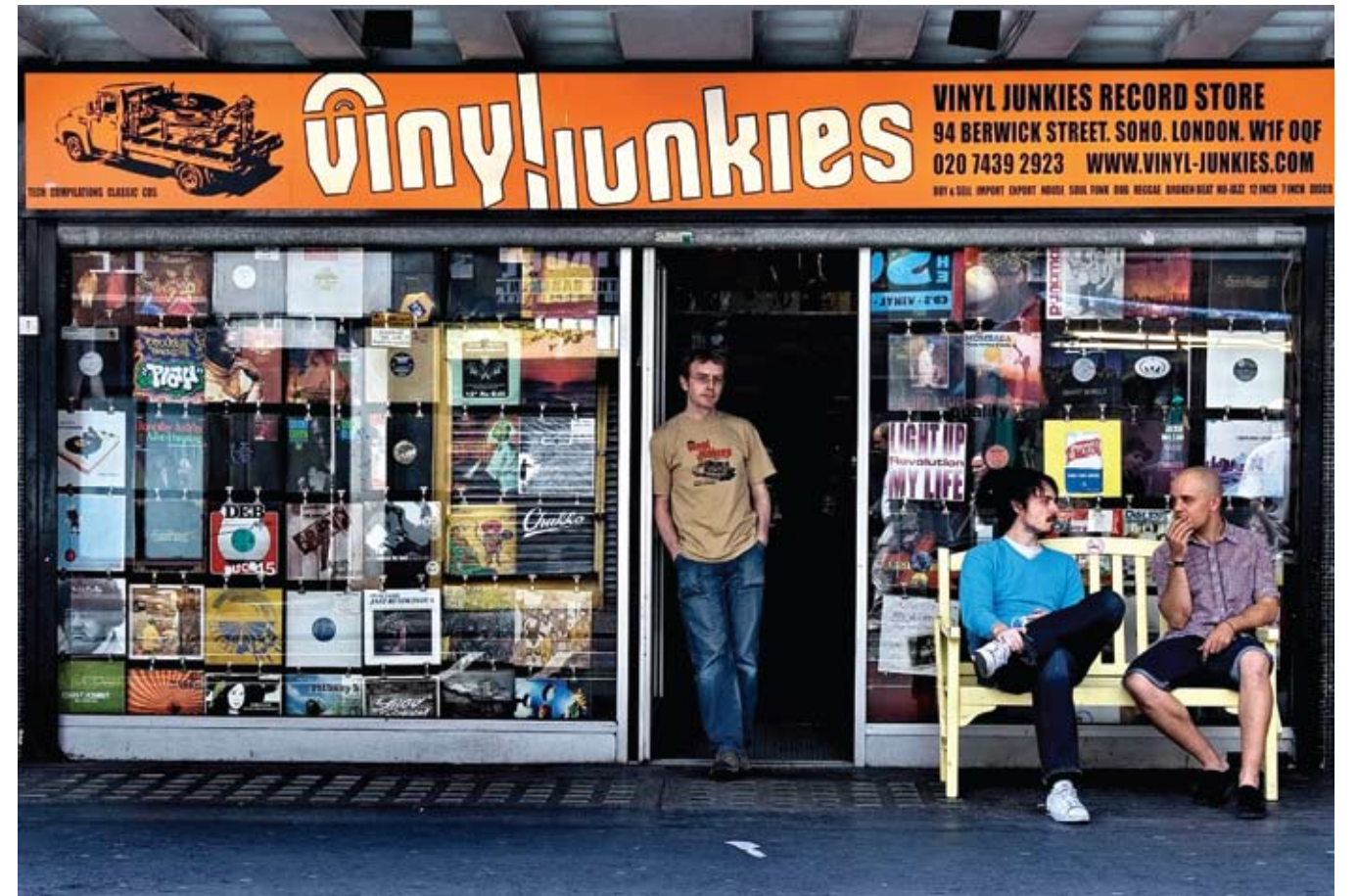
Tony Day: born, raised, and living in London. He enjoys spending time looking at life through a lens, often with his wife and son in tow. jpgmag.com/people/silvertone



Covent Garden, London.



Borough Market, London.



Berwick Street, London.

BIENVENIDOS

Villahermosa, Mexico

by Anahita Avalos



We arrived in Villahermosa, Mexico, some three years ago. We didn't find a school for my son who, having a rare genetic disorder (Costello syndrome), was very behind kids his age. So I just stayed home with him all day and never really went out. I had good excuses: very hot weather, no car, my son couldn't walk, I didn't speak Spanish...

Six months later we found a school for my son but I had a two-hour walk to take him from school to home—that's how and when my everyday travels around my Mexican neighborhood began. I then started to take pictures while pushing the stroller on a regular basis.

Downtown Villahermosa is a very vibrant area, and to me, what makes it even more alive is the large variety of little shops where you can buy meat, chicken, vegetables, clothes, or tools and where you can get anything fixed: your shoes, your car, your television, your watch, or your microwave. Most of the time these shops don't have a door to push; they're directly open to the street, which makes taking pictures easier. I especially love the hairdressers' shops with their vivid colors, homemade decoration, and '70s furniture. I am also extremely fascinated by the religious images and objects you can see in all the shops—especially by the omnipresence of "la virgin de Guadalupe" (the Mexican Virgin Mary).

Colors—all colors and any combination of color—are featured here. I so love discovering a pink house just next to an orange one or ladies who are not afraid to wear colorful clothes. I even discovered





a passion for the walls of this area. They, too, come in different colors, and have messages and drawings on them: a big mouth full of decayed teeth to let you know that there is a dentist in this house, or a smiling pig in a huge saucepan to advertise for a taco restaurant. In this tropical area, these walls are marked by humidity and their losing fight against it. Damaged walls often make the most beautiful and interesting backgrounds for my pictures.

Walking and observing this town's buildings and its people's never-ending activities, experiencing its ever-present sunshine and sweltering heat—all of this is strangely new and familiar at the same time. Familiar because, some 30 years ago, I lived in Tehran as a child—where girls wore uniforms, where street vendors were everywhere, where I hated to go with my mom to the chicken shop (but was fascinated by the darkness in the tailor's), where it was too hot and sunny all summer. And new because I left Iran to go to France when I was 10 years old and I never went back. I got too used to the lack of color and music in the streets. I had forgotten about the tiny shops. I had forgotten about loud sounds everywhere and about people having all the time in the world for a chat. I'd forgotten about people eating anywhere in the streets, and about cars being driven like mad and parking everywhere.

My neighborhood in Villahermosa is like a new place, but one I've always known and loved. ■

Anahita Avalos was born in Tehran and lived in Paris and London. She now lives in Villahermosa and is working on two photographic projects: *Normalcy of Difference*, including photos of everyday life with her son who has Costello syndrome and *Echos*, pictures of Villahermosa that revive her childhood memories by echoing images that have been kept alive in her memory.

jpgmag.com/photos/anahita



Akureyri, Iceland

Photos by Pascal Fellonneau

Forgoing the usual clichés of Icelandic purity and awe-inspiring natural wonder, Pascal Fellonneau captures a modern vision of this port city in northern Iceland. Akureyri, just 60 kilometers south of the Arctic Circle, is illuminated by a light that hovers between day and night and adds to the abandoned feel of this vision of urban life: industry and fisheries, neon-illuminated lawn mowers, and suburban architecture. Focusing not on the snow-capped mountains or beautiful fjord that draws summer tourists and cruise ships, Pascal's Akureyri is a town lived day to day. ■

Pascal Fellonneau was born and raised in Bordeaux, France. Currently photographer and editor of GetThePicture photo agency at getthepicture.free.fr. jpgmag.com/people/pascalF



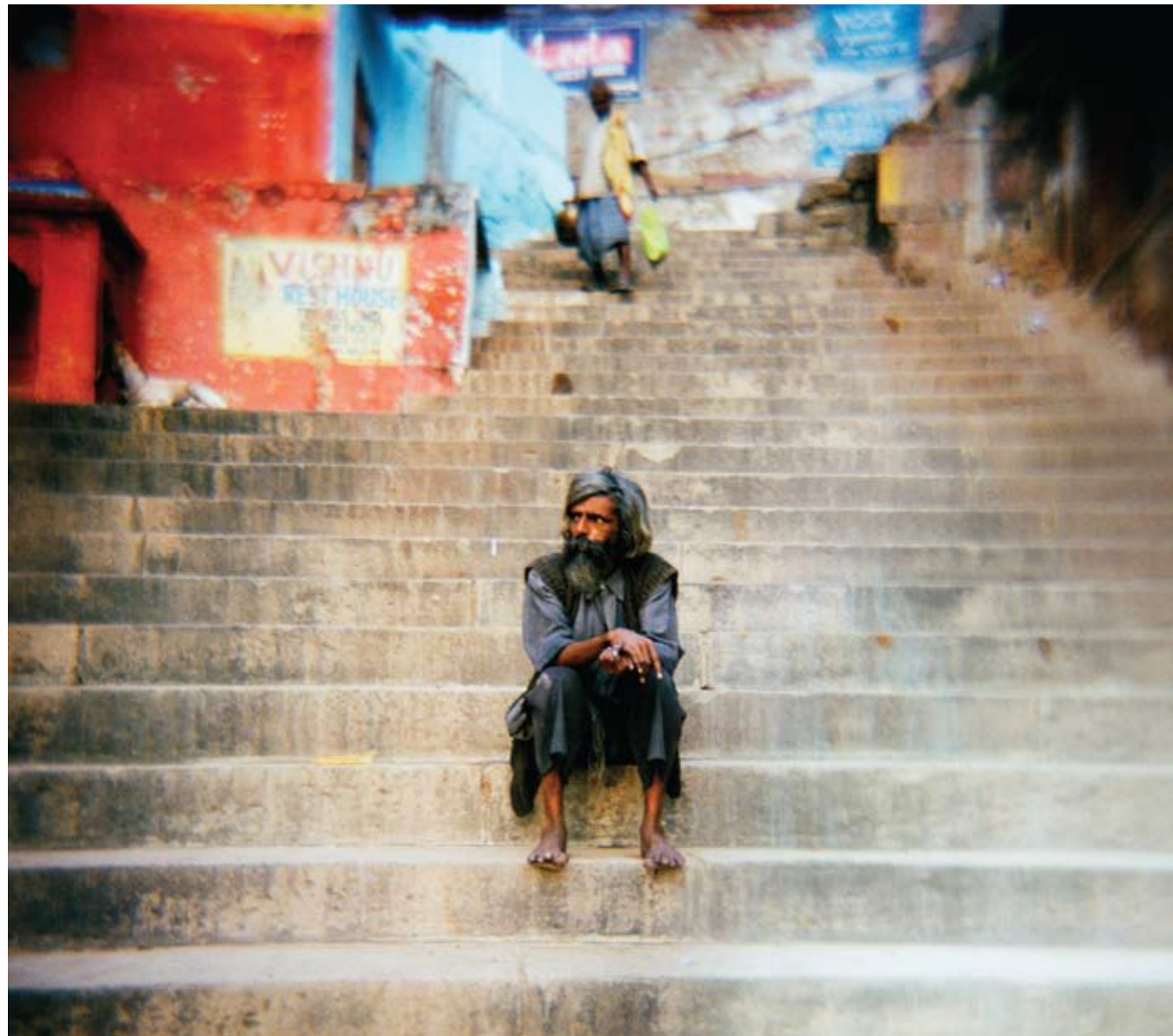
Varanasi, India

Photos by Magdalena Rzymanek

When I think of India, I think of a disordered puzzle: jumping between reality and sleep, dream and nightmare. Plenty of colors not able to be recognized; a floating mosaic in which every person and every thing has no constant place.

Pictures, colors, shapes, scents, and voices swell in front of my eyes, put on each other, whirl around my head, cause faster heart beating, sweating. I want to close my eyes, ears, and nose and be alone just for a second—but at the same time I get a burst of feeling, so I delight in this wonderful mosaic of life, I become part of it, one of the elements of the puzzle. ■

Magdalena Rzymanek currently lives in Warsaw, Poland.
jpgmag.com/people/mandragora



Prague

By Keith King

The beauty of Prague lies not only in its famous sites such as Prague Castle and Charles Bridge, but in the subtle nuances that are seen on numerous cobblestone streets and around every corner. A fisherman in the Vltava River, a woman walking through Old Town Square, and a broken train station window are reminders that the Czech Republic capital is bursting with artistry and allure when it is least expected. 🇨🇪

Born and raised in Traverse City, Mich., Keith King is currently a staff photographer at the *Port Huron Times Herald* in Port Huron, Mich.
jpgmag.com/people/keith1978





Centre Place, Melbourne, Australia.

Centre Place
By Roberts Birze
jpgmag.com/photos/403959

Surroundings

Places can be more than just locations. The images of meaningful places can evoke emotion, mood, and memory. JPG photographers share the shots of the surroundings that mean the most to them.

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Taken at Dead Sea Resort in Israel.

The Perfect Sea
By Dina Goldstein
jpgmag.com/photos/215260



This is very common during the summer in Italy.

Untitled
By Reed Young
jpgmag.com/photos/419551



South Lake Tahoe, California, wakesurfing.

Saturdays
By Logan Lefler
jpgmag.com/photos/371895



Este Lote No Se Vende
By Camilo Paredes
jpgmag.com/photos/244532



Everything comes to an end—even the wallpaper.

Deer Hideout
By Ana Borquez
jpgmag.com/photos/78925



Glacier National Park. I spent the week with my family, all squeezed into this room. It was the best time. I'll never forget it—waking up to this view.

Montana 2
By Mara Neiman
jpgmag.com/photos/366096



Surroundings
By Martin Riley
jpgmag.com/photos/464876



Untitled
By Eric Eul
jpgmag.com/photos/454730



Cuba
By Tony Day
jpgmag.com/photos/244073



I live in Dublin, Ohio, and Cairo, Egypt (The Midwest and the Mideast). This is a man I see often when I am in Cairo.

Tirmis Vendor at the Cairo Bazaar
By Jake Lester
jpgmag.com/photos/393159



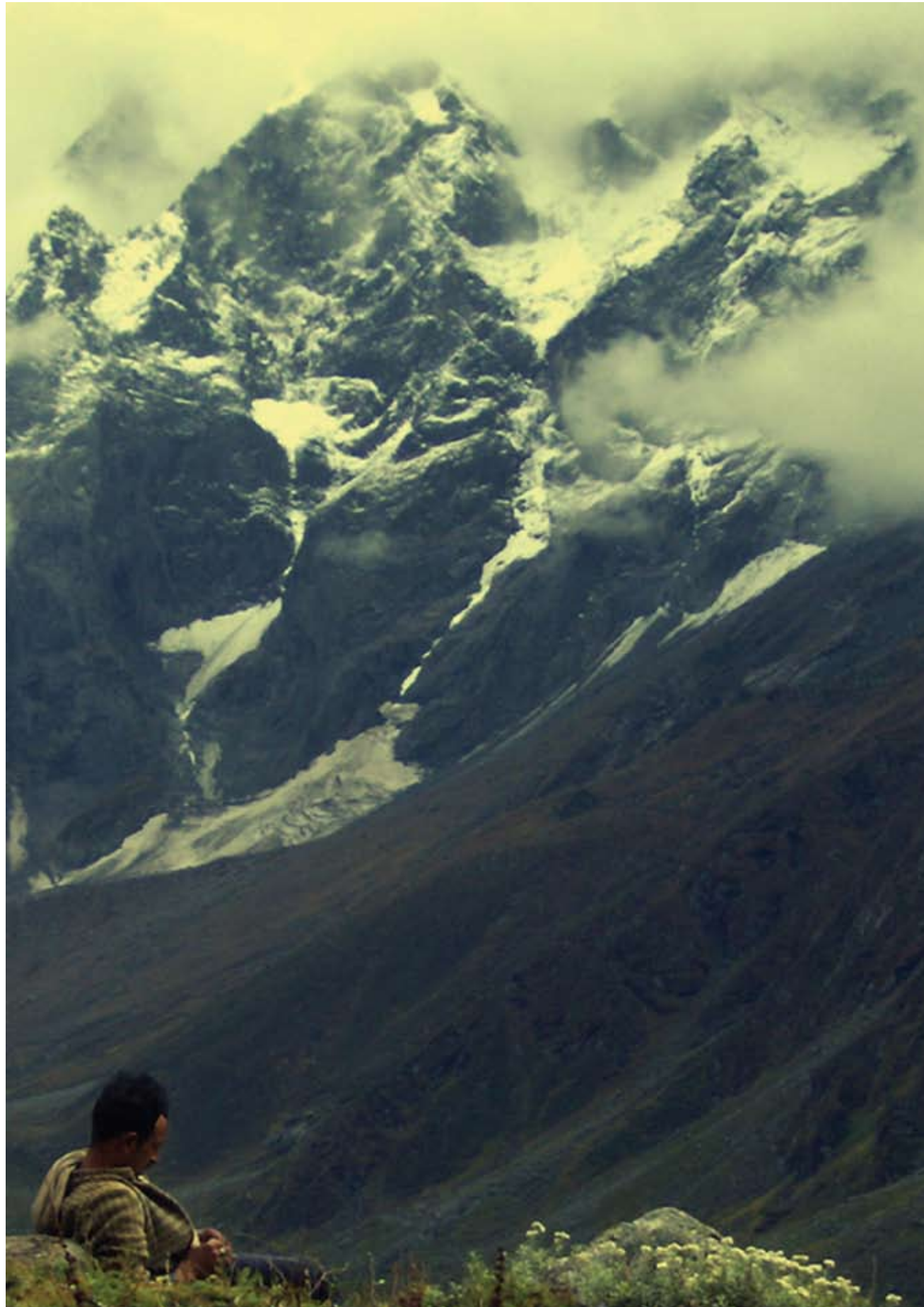
While visiting India, I became a regular at Cafe Baba. The lady owner was more than welcoming and allowed me to get this shot while she was making chai for us in her house/cafe. I've submitted this because the kitchen is a place we all know and in many ways its surroundings reminds us all of our mothers.

Familiar
By Alberti Fernando
jpgmag.com/photos/455562



Lofoten, Norway.

Sund
By Patrick Evesque
jpgmag.com/photos/368614



Andy checking out the Geysir during our Thanksgiving adventure to Iceland.

Lone Explorer
By Steph Goralnick
jpgmag.com/photos/372605

◀ These are the peaks of Swargarohini under which our porter takes a break after a long trek from Seema. This is where I would like to spend my time before I bid adieu to this world.

Har Ki Dun
By Jit Ray
jpgmag.com/photos/372492



"De Laatste Stuiver" or, "The Last Nickel," in English. My gran's home in Friesland (northern Holland) used to be a pub in the 1800's, until they were forced to close down because of the local prohibition (which didn't last long of course). However, they found a way around it by renting out the chairs for five cents to weary travelers and then giving them a "free" drink. Hence the name. I have fond memories of this place—it's now a bit tilted, damp, and drafty; but I hope it stays in the family for a long time to come. Photo taken with grandfather's old Asahi Pentax, which I thought was fitting.

Granny's House
 By Myrte Voogt
jpgmag.com/photos/386395



A day after my birthday I went to the park down my street to do what I love to do most: photograph. There was a baseball game going on and the field was lit up. The light from the nearby baseball diamond poured across the whole park. When this photo was taken the sun had just disappeared behind the horizon and was still lighting up the sky. The combination of the artificial light from the baseball diamond with the fading sunlight created the most spectacular colors. I've come to this park to watch thunderstorm clouds building in the late afternoon and meteor showers at two in the morning. It has become more than just a park; it's a place of memories and great photographs.

Purple Sky at the Park
 By Andrew Goloida
jpgmag.com/photos/401153



This is a bedroom in my Grandma's house. It was where my sister and I would sleep when we visited. I used to spend a lot of my time looking at the old encyclopedias on the bookshelf. I have forgotten now what they told me but I will never forget the smell of the room. It smelled like 100 memories had been buried beneath the floor.

One Hundred Memories
By Jessica Njoo
jpgmag.com/photos/399494

◀ The first of November, 2007. Floods in Tabasco, Mexico caused us to lose our home and find a new one at my in-laws' house.

Home
By Anahita Avalos
jpgmag.com/photos/382341

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Green with Home Envy

Ten Tips on Shooting Interiors

By Lori Andrews

In the last decade there has been an explosion of interest in modern architecture and interior design. The advent of home decorating channels, the ease of accessibility of great design, and a general focus on status has made many of us feel a bit of longing for unlimited financial means. As I am no exception to this desire for style I have taken to photographing other people's houses. We all know someone with a knack for turning their apartment into a magazine-worthy statement. Better yet, the relative, neighbor, or friend whose home might be the diamond in the rough. A small corner of charm is all you need to get started in interior photography. Ten easy tips to make great interior photographs every time:

1. Use a tripod.

If you want to take interior photographs that are crisp and sharp you will need a tripod to accommodate longer exposures. Personally I prefer portability and my tripod of choice is a lightweight Gitzo that folds to around 12 inches. This weight advantage is especially helpful when traveling as I often ask people I meet if I might take a few photographs in their home.

2. Use natural light.

Shooting during daylight hours ensures ample natural light. My ideal interior photograph has areas of extreme highlight as well as areas of deep color and shadow. This dynamic range occurs when we look at rooms with our eyes and helps to make two-dimensional photographs feel alive.

3. Reflect.

You can never have enough reflectors. I like to have at least

three very large portable reflectors with me on any shoot. White and silver are the most practical I have found. You can use your reflectors to fill in areas that may be reading too dark, to create artificial sunbeams, or (placed just out of camera range) to help floors that are bouncing unfortunate colors.

4. Clean up. Honest.

Even the fanciest homes have dust bunnies along the floorboards and toothpaste on the mirrors. Unless you are going for a down and dirty look, you will be much happier with the end result if you polish and shine everything up first. Some things simply cannot be edited out. Keep a couple of cleaning cloths, dish soap, glass cleaner, and some dusters in your bag when you head to a site. The homeowners are generally pleased to have someone else tidy up for them.

5. Rearrange to fit the frame.

If you are having difficulty framing the architecture or the feel of the room, it can often be as simple as moving a few items out of the space. It takes confidence to style a room but I know that if you have already committed to being there, you can do it. Or bring someone along with you who has a knack for knowing how to edit their own space.

6. Do your homework.

I very rarely photograph a room I have never seen before. Your best bet is to visit the home at least once before you shoot in order to choose your shots and formulate your plan. If it is a paying gig, you will want to return a couple of times, if possible, in order to have the right light in the right rooms. For

Remember to light from the side or behind whenever possible in order to keep your interior photos from looking flat.

example, the bedroom may need to be shot at dusk while the north-facing living room works best at midday.

7. Practice on your own home.

I receive inquiries constantly from aspiring photographers who have never shot an interior before and wonder if I have any tips for them on the eve of their first paying gig. Try shooting your home from all sorts of angles. Do some detail photos of your favorite corners and items. If your bedroom is less than glamorous, see if you can style and shoot it in such a way that it feels more so. Borrow blankets and bedding or do what the top stylists do: Buy some items for the shoot and return them later. You can work through lighting problems as well through constant practice in your own place.

8. Study books and magazines.

The best interior photographs in the world are all available for study every month at your favorite newsstand. There are numerous books on digital interior photography and lighting available and many of them are written by the very photographers whose work you see in your favorite interior style magazine. Many of the world's most important interior photographers use a 4x5 camera but if you are using a DSLR you will need a wide angle. I use a Canon 10-22mm for the majority of my interior shoots.

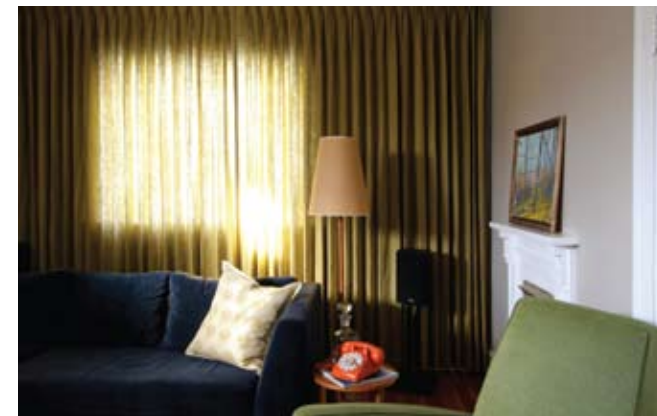
9. Fake it if you have to.

If you just can't get enough light in the room, or if you are shooting at a large bank of windows, you are going to need some extra light. Off-camera strobes, a couple of stands, and some umbrellas should help you get the look you are after without investing in thousands of dollars of lighting equipment. There is a lot of interest in off-camera strobes and plenty of information online to help you figure out what equipment will get you the look you are after. Remember to light from the side or behind whenever possible in order to keep your interior photos from looking flat.

10. Bait the audience.

There needs to be something in the frame to draw the viewer's attention. Something with cool cache or outrageous chutzpah. I always try to add at least one item into my photographs that will have irresistible appeal to my hip viewers. A mid-century modern chair, some cool retro object, or even a toy. A successful interior photograph is one that makes the viewer just a little bit envious. ■

Lori Andrews is an insanely happy interior decorator and photographer based in Calgary, Alberta, Canada. A soft heart and poor business practices have earned her the title of "the 10 cent designer."
jpgmag.com/people/10cent



NOIR

First coined to describe the black-and-white crime films of the '40s and '50s, noir is about capturing the grainy imperfection of the world. Dramatic shadows, high contrast, greed, betrayal, jealousy, double-cross, flawed heroes, and femme fatales: noir always packs a punch, filling the frame with mood and moral ambiguity.

For whatever is kept in, wanting to get out
(a secret, truth, love, or talent).

In Sane
By Faisal Almalki
jggmag.com/photos/392537



Close
By Geoffroy Demarquet
jpgmag.com/photos/368040



Barn Owl
By Dave Beavers
jpgmag.com/photos/189600



Beautiful Past
By Penelope Triantafyllou
jpgmag.com/photos/238771



Granitz Hunting Lodge on Ruegen Island, Baltic Sea, Germany.
The dizzying cast-iron staircase leads to the tower's viewing platform. A mounted eagle suspended from the ceiling seems to be gliding across the void.

Vertiginous
By Eric Sayah
jpgmag.com/photos/346726



Escape
By Jozef Jakubco
jpgmag.com/photos/419745



Woman recently released from a hospital screaming at her perceived reflection.

Talking to Self
By Alison Grippo
jpgmag.com/photos/414750



Hiding
By Jeff Harbin
jpgmag.com/photos/424258



A Woman in Trouble
By Aaron Ziltener
jpgmag.com/photos/188441

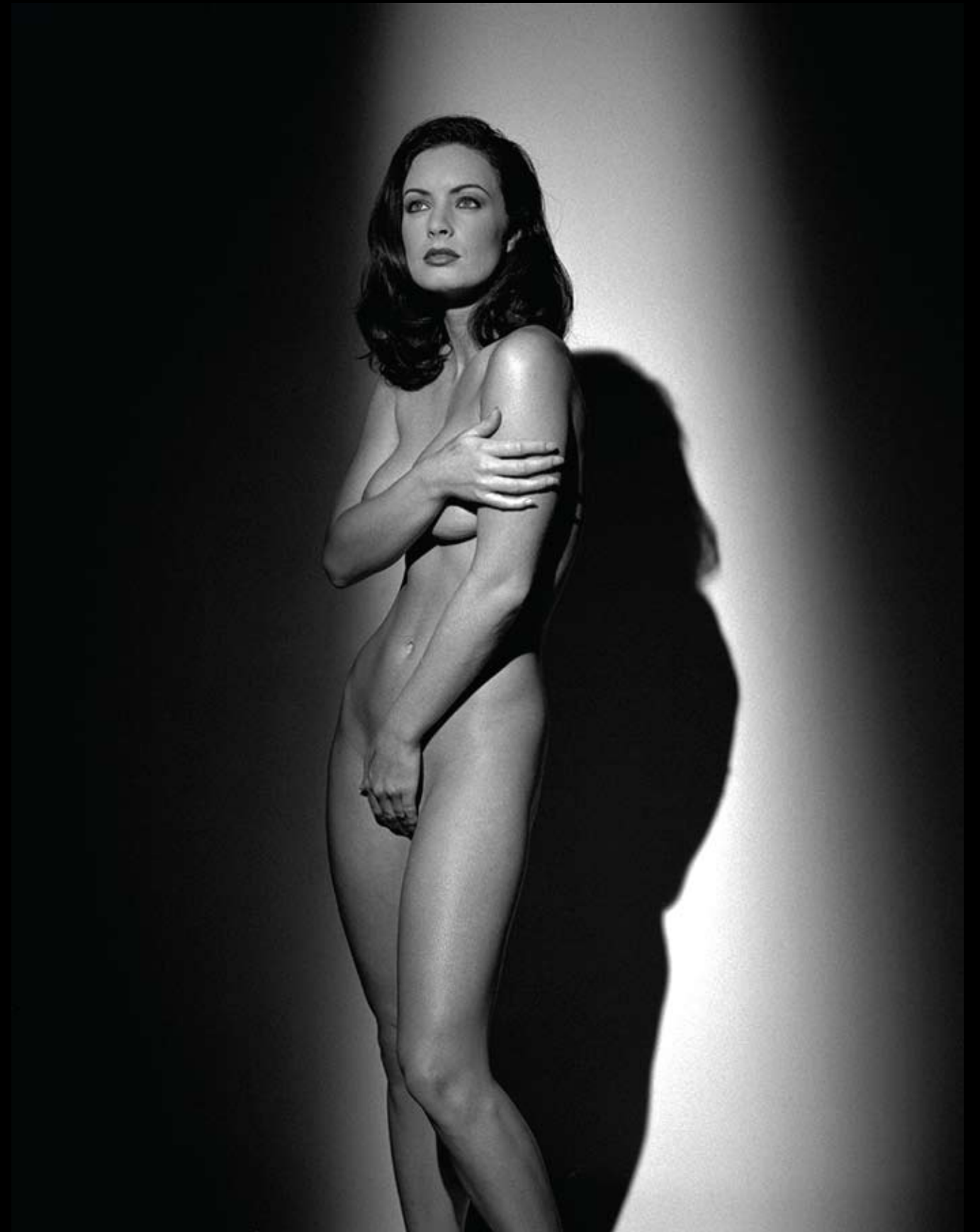


Mystery afoot. ▶

Chinatown
By Clay Lipsky
jpgmag.com/photos/381619



Of Lines and Shadows
By Benjamin Leong
jpgmag.com/photos/184800



Blowup
By Matt Dunn
jpgmag.com/photos/454093



Versailles, 2007.

Nocturne
By Bruno Mercier
jpgmag.com/photos/370906



Dublin, Ireland.

Awakening
By Monica Orozco
jpgmag.com/photos/408935



Norman, the Ringmaster
By James Ellerker
jpgmag.com/photos/362370



Miss Scarlet succumbs to the candlestick.

Rouge, the New Noir
By Ray Ordinario
jpgmag.com/photos/375261



Gregory Crewdson's Million Dollar Shoot

Photographer Gregory Crewdson shoots his still images like Edward Hopper posing as Michelangelo Antonioni on a movie set.

By Christopher Peterson

In essence, the scale of his compositions matches the possibilities inherent in the 8x10 camera format, which has a large field of composition that includes people, sky, cars, streets, and buildings.

Gregory has a mini lighting crew that sets up before each shoot. Richard "Rico" Sands, whose background includes being a gaffer, crane operator, and director of photography, collaborates on the lighting setup of his shots; Rico controls the lighting on the set right down to calling out which circuit breaker to kill when shooting individual shots.

I watched the shoot unfold from beginning to end (6 p.m. to 9:15 p.m.) and decided to capture key moments of the process. This image will end up selling for \$80,000 to \$100,000 per print, in editions of 10, so essentially it's a million dollar shoot every time he

decides to shoot an image.

Gregory was quoted in an article, "Aesthetics of Alienation" for the Tate Modern Museum, as saying "There are these very ordinary situations, and the light is being used as a narrative code to reveal the story. It also provides some possibility of transformation of the ordinary, which gives the images a certain theatricality." This is the key insight to understand how Gregory creates images that resonate beyond the mere representation of a bar on the corner with a woman sitting outside smoking a cigarette while a car disappears down the street.

It was fascinating to watch the pieces of the image fall into place. Everything is choreographed from lighting to car placement to the position of Colleen sitting on the curb. It's the scale of how Gregory composes the image for the

8x10 large format camera that really makes an impression. Instead of just pointing and clicking the camera at your subject, you suddenly realize the possibilities of composing an image with artificial lighting to achieve a powerful iconic image that resonates long after the set is shut down and the negatives are developed. These images are printed on oversize paper to match the scale of the composition.

I look forward to seeing the final image hanging in a gallery for sale! ■

Christopher Peterson studied film under the aesthetic eye of Harvard film professor Vlada Petric before venturing out to Hollywood where he worked for the Walt Disney Company and film producer Jerry Bruckheimer.

jpgmag.com/people/sacredhands



1. Firemen Hose Down the Street

Before shooting his image at the corner of Madison Avenue and Seymour Street in Pittsfield, Mass., Gregory Crewdson hired the Pittsfield Fire Department to come out and hose down the street and buildings. They hosed down this street for a good hour, as the water would evaporate and they would have to hose it down again, to give it that glistening sheen look that made the scene pop under proper lighting.



2. Complex Lighting Adds to the Magic

Part of the mystery of Gregory Crewdson's photographs is the way he lights them. On this shoot he had two condors with lights parked north of the bar. The light on the right was focused on Colleen, the woman sitting outside the bar smoking a cigarette. The light on the left shot a pool of glow into the intersection. The windows of these buildings are lit from inside and out as well. The lighting really sells this image by emphasizing objects within the composition and creating a mood.

3. The Final Scene Is Set

This is the final setup of the shoot. Colleen is posed, the fogging truck has made a pass down the street, the lights on the condor are focused on Colleen and the intersection, and the 8x10 image is snapped. The magic hour has arrived.



Tableau

Ryan Schude Shoots Big

The lamp photo started it all four years ago when a small house party presented itself as an opportunity to make a portrait of my friend Colin. He had told us the story of a night when he was jealously attempting to own a corner of the couch but couldn't shake the attention of an overeager table lamp which repeatedly chose to remind Colin of its presence. The struggle sounded too delightful not to re-enact and so while the remainder of the party people played poker and imbibed, I set to scrounging around the garage, building the set with whatever rubble I could find. Three hours of ghetto digital Polaroiding ensued, which entailed fooling the long exposure setting on a point-and-shoot Elph in order to hit the strobe while the shutter was open. We built cardboard snoots around duct-taped flashes, and finally we were ready to shoot. Problem was I had a house full of drunks with little patience for my repeated focus checks on a beat-up Hasselblad from the '70s. As you can see from their expressions, none of them are actors. Looking back I realize how many ways this photo missed the mark; what stands is the birth of a whole new way for me to create that I never knew existed.

Surely people have been making photos like this forever. Perhaps it's like discovering a band on the radio you've never heard before; you're all excited to play it for your friends only for them to say, "Duh, I've been listening to that for decades." As the ideas began to elaborate so did the excitement during each actual session a picture was made. Next came the egnog photo. This time the event was thrown around the single focus of making the photo as opposed to the other way around. We didn't tell





anyone what was going on except the two principal stars who had to toss and receive a healthy dose of eggnog to the face, respectively. One shot was all we had for this one and a lucky one it proved to be. Now I understood the room for error with trying to bootleg the darn thing and so began the need to control more and more of the process.

With each new photo, everything from the planning to the shooting and, begrudgingly, the post production, became more intense. The results all make it worthwhile. The rush that accompanied watching that mask of egg nog take shape in one chaotic moment can only be matched by standing in a painfully cold suburban night with a freshly packed snowball waiting for the

next car to drive innocently past.

Ketchup in kiddie pools, flying suitcases, and tortoises are fun too I suppose. Not to mention the prospect of how much sillier and more random it can all get—it quite tickles me purple. Progression abounds and so long as the thrill remains intact, only a welcome embrace of the bigger and better is in order. ■

Ryan Schude is originally from Chicago and has lived in California since 1997. Following a brief stint at the San Francisco Art Institute, he moved to San Diego to photo edit at a magazine and now shoots freelance in Los Angeles. jpgmag.com/people/ryanschude





*the
Saturn*

6069





Ketchup in kiddie pools, flying suitcases, and tortoises are fun too I suppose. Not to mention the prospect of how much sillier and more random it can all get—it quite tickles me purple. —RYAN SCHUDE





Split-Second

Split-second is about photography that catches the action at just the right moment: photos that couldn't have happened a second before or a second later. Here is evidence of that decisive moment right before the scene changes completely. In photography, sometimes timing is everything.

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This is what I do when I cannot sleep.

Magnum at Night
By Christopher Hedberg
jpgmag.com/photos/436346



Don't Eat Sparklers
By Natalie Wells
jpgmag.com/photos/366741



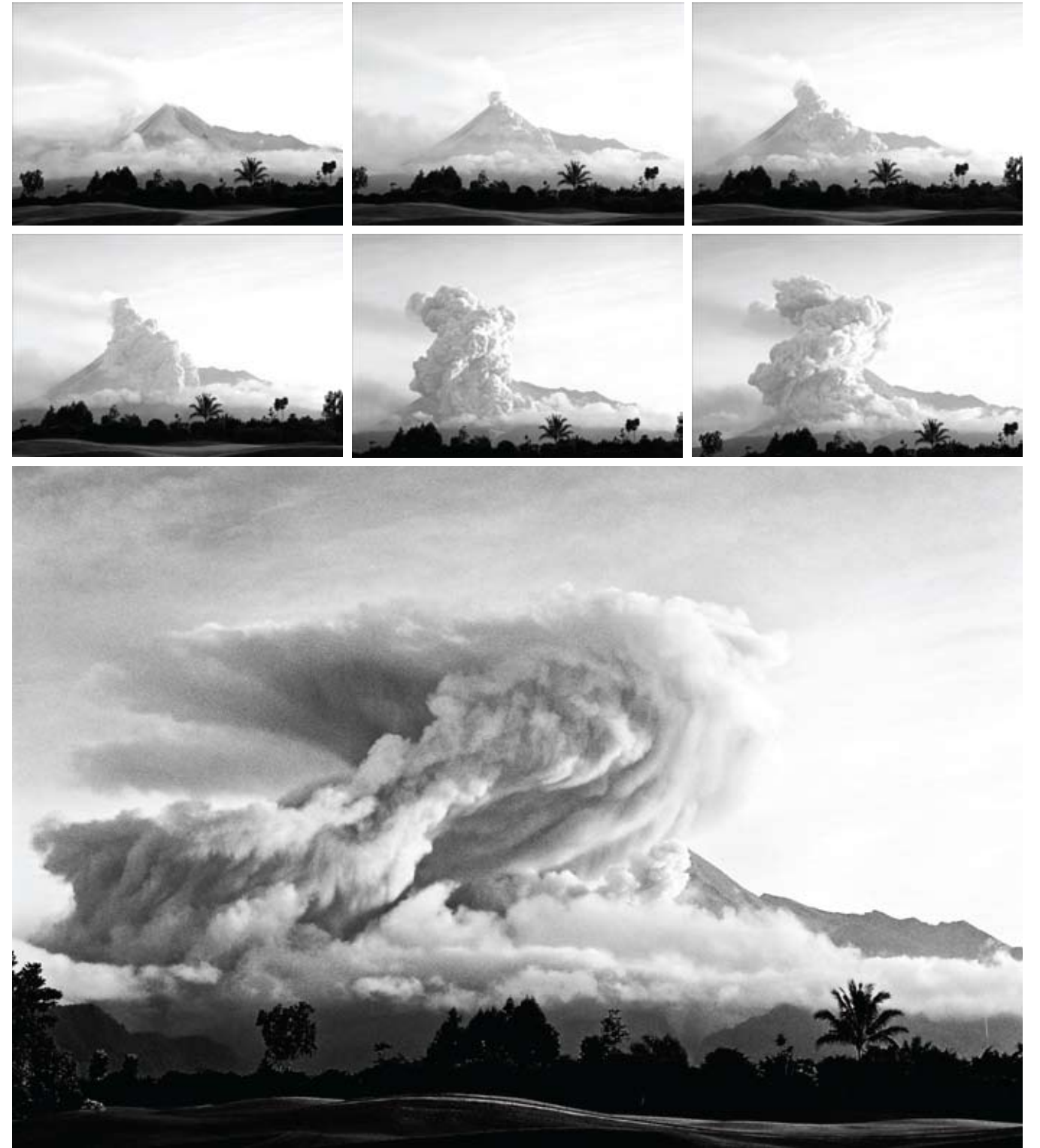
I have gone back to this place time and time again; no luck since.

Emerald
By Ashley Coates
jpgmag.com/photos/360687



Kentucky firefighters were training to extinguish a jet fuel fire. The flames were really wild and intense. Aware that firefighters were on the other side of the wall of flames, I waited for a moment when the flames would part so that I could see them and frame the shot. For just a second or two, the flames framed them for me. I shot this at over 1/1000, which I think really makes the flames look alive.

Framed by Flame
By Jim Robertson
jpgmag.com/photos/168380



Merapi is a volcano located in central Java. On the 15th of May 2006, it erupted and luckily I was there. I posted 34 images to my blog at theauthorisdead.blogspot.com.

Eruption of Merapi
By Karolus Naga
jpgmag.com/stories/2131



Twister ready to hit the ground moments before the hail came down. Picture taken near Gleichen in Alberta, Canada.

Fist of Heaven
By Ursula Tillmann
jpgmag.com/photos/401808



There were two lightning storms occurring the night I took this picture. One is framed in this photo and the other is just off the frame to the right. I composed a shot for one storm, but the other storm would act up. Then I composed for the other storm and the first would strike several times in a row. In an entire roll of film, this is the only shot where lightning flashed within the frame.

Lightening, Maroa, IL
By Eric Cook
jpgmag.com/photos/106531



Using time-lapse photography and some cross-processing I was able to make this plane look like a shooting star. It took some timing to find one going over the eave of our house; I wanted a reference point to give an anchor.

Wish Upon Tow Stars?
By Brian Mullins
jpgmag.com/photos/281564



Experimenting with lightning in my backyard (please excuse the pool strainer). If you notice, one of the lightning bolts is headed straight towards the lens I was standing directly behind.

Photons
By Jerad DeBoard
jpgmag.com/photos/2452



Foreman KOs Briggs
By Anthony Neste
jpgmag.com/photos/445339



Cockfighting in Peru.

Illegal Practices
By Erasmo Wong
jpgmag.com/photos/329546



At the right moment in time.

Aaron Shapiro
 By Gonzalo Tudela
jpgmag.com/photos/402519



◀ A buddy of mine and I decided to take a sporadic little trip up to see our friend in Boston. The weather as we were landing was far from perfect, so we slowly descended through the thick cloud cover. You could hardly see anything, but for a fraction of a second some sunshine shone through just right and made a complete circular rainbow as it cast the plane's shadow right at the center. A buddy of mine later told me it is called a "glory" and is most often seen in airplanes, hence the title "Glory of the Pilot." Nature is impressive, eh?

The Glory of the Pilot
 By Marianne Greig
jpgmag.com/photos/362098

▲ Shot on the Pier, Brighton, UK.

R
 By Nick Payne Cook
jpgmag.com/photos/254252



Ian, New York City, August 2007.

Galaxy
By D. Yee
jpgmag.com/photos/281651



My friend, Ryan Schude, threw the paint out of a beer glass and I got the shot with my 500CM Hasselblad on velvia transparency.

Paint Splash
By Dan Busta
jpgmag.com/photos/460703



Untitled
By Javier Garzon
jpgmag.com/photos/264185

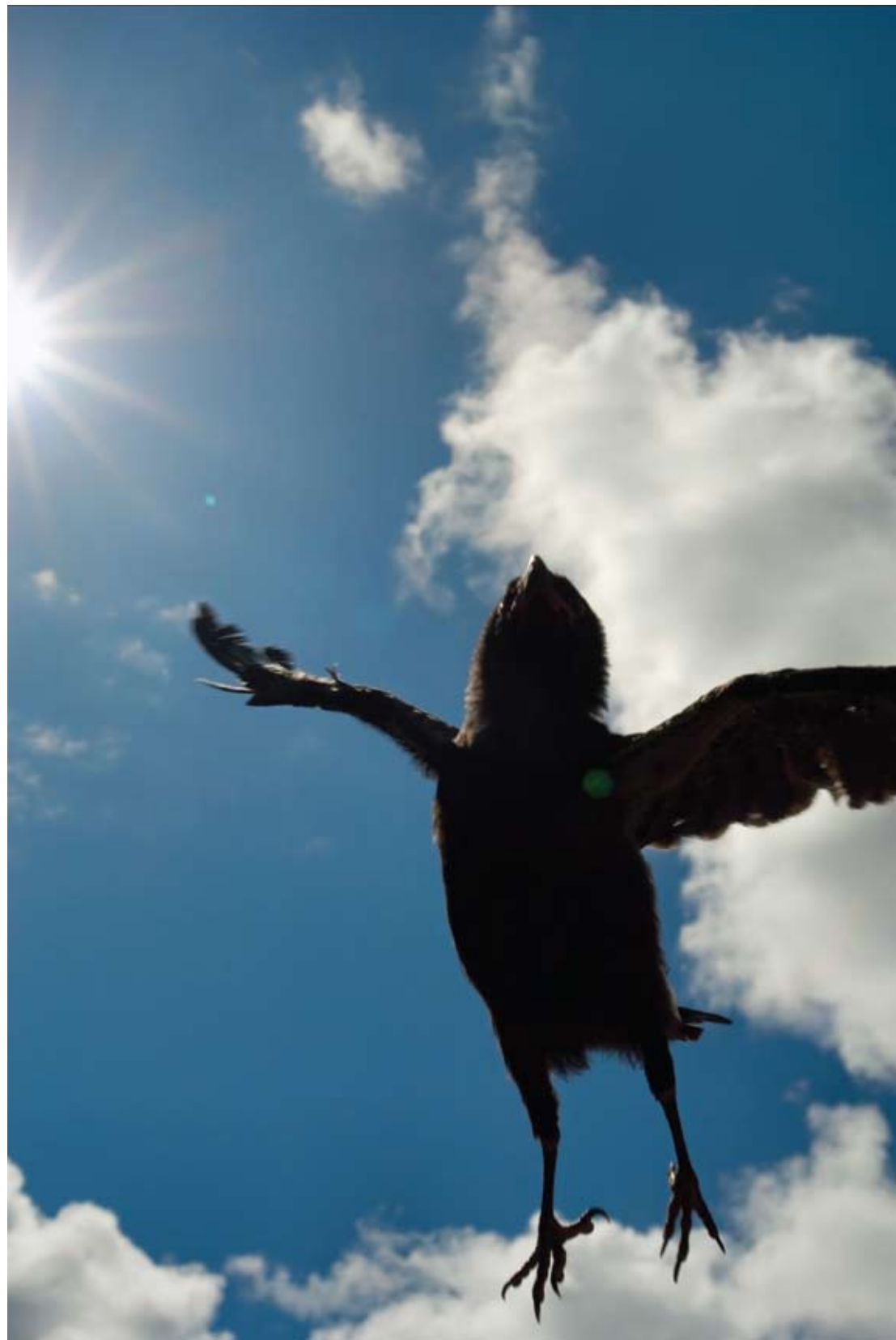


◀ It has been stated that the only reason I will get up before the sun rises is for photography. On the morning of April 18, 2006, I woke up at 5 a.m. to be sure to get a front row seat for my tripod at the URI Bay Campus to catch the demolition of the Old Jamestown Bridge. The bridge was captured with my Nikon D200 on a tripod with my 18-200mm lens. The exposure was 1/750 second at f/5.6. This was shot from the shore of the University of Rhode Island's Bay Campus. Many, many longtime Rhode Islanders braved frigid wind chills to be a part of this spectacular event. With the five-frames-per-second ability of my Nikon, I have enough photos to show a slideshow of the bridge exploding and crashing down into the water. How awesome is that?

Bridge Fall Down
By Nicole Gesmondi
jpgmag.com/photos/412190

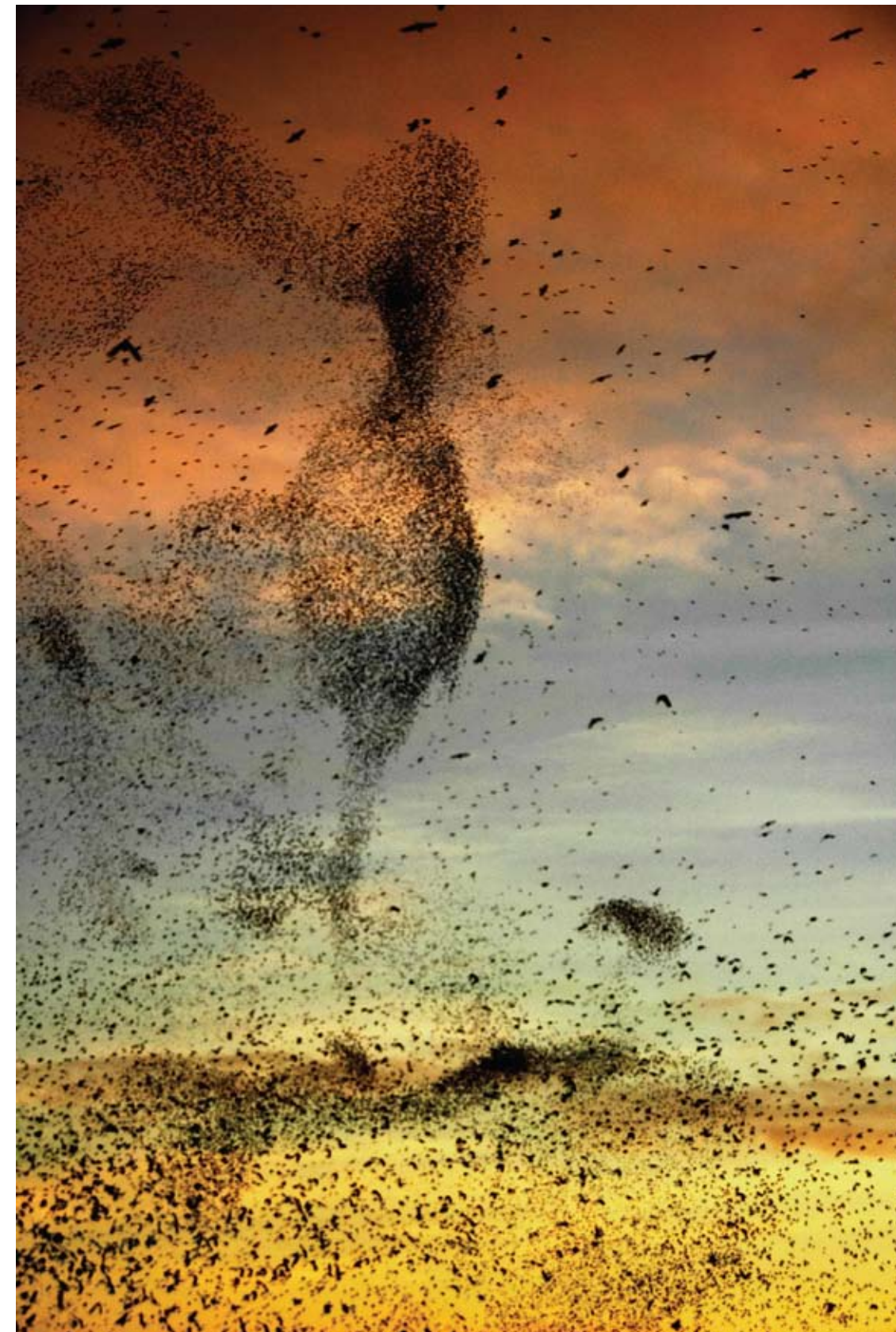
▲ This is John trying to weave through cones for a bike race. He was okay.

About to Eat It
By Jason Reed
jpgmag.com/photos/368225



Fledgling northwestern crow (*Corvus caurinus*) launches itself into the air.

Happiness II
By Ted Depple
jpgmag.com/photos/464604



I did not ask the birds to pose for me, but they did.

Drawing in the Sky of Rome
By Dario Sartini
jpgmag.com/photos/450285

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Super Steady Shot Inside

Acrylic Lifts

Transfer Your Inkjet Prints

By Blue Mitchell

There are many methods used to create acrylic lifts, but this process is the most successful for my imagery. I mirror (flip) my images in Photoshop and print them with Epson K3 inks on Ultra Premium Presentation paper. This process can also be used to transfer other inkjet, magazine, and toner images.

Supply List

- Inkjet print (image flipped)
- Acrylic matte medium gel
- Wide foam brushes
- Gesso (optional)
- Baltic birch plywood used for painting or printmaking
- Kitchen sponges
- Clamp or press system
- Two pieces of plywood or MDF
- UV gloss finish varnish
- Wide paint brush
- Rolling pin or burnishing tools
- Warm water

Phase One

1. Using a foam brush, coat a thin layer of acrylic medium on the back of the printed image. Cover the image surface entirely. Let dry. Recoat the image but in the opposite direction of the previous coat. This creates a crisscross weave that strengthens the gel's surface.
2. Repeat 8 to 12 times and let dry.
3. Apply a thin layer of gesso onto the birch plywood. Use just enough so that you can still see the wood grain.*
4. Once the gesso and gel have dried, recoat both surfaces once more with the acrylic gel. Flip and sandwich the image over onto the birch panel while the gel is still wet.
5. Burnish with the rolling pin or tools to flatten and adhere the paper and birch panel together.
6. Clamp the panel between the two pieces of plywood. Make sure the plywood overlaps the image. Let dry overnight.



Phase Two

1. Unclamp.
2. With warm water and a sponge, moisten the surface of the upside-down paper.
3. Rub the paper in a circular motion with the sponge so the paper begins to ball up and deteriorate. Eventually the image will begin to show through. Be careful not to rub too hard or the gel will split or buckle (unless this is your desired effect). You can also use your fingers to peel up the paper residue for a more controlled rub. However, be aware that your fingers may become raw.
4. Once the majority of the paper has been removed, rinse off and let dry. You should be able to make out your imagery in the wet state but it may look foggy. For faster drying, place the panel in front of a space heater or use a blow dryer. When the panel is dry, you may want to remove more of the paper as it seems to reappear after it dries.
5. Repeat steps three and four to achieve your desired results. Small bits of the paper can be left for atmospheric effects or you can remove all the paper. Dry.
6. Once the panel is completely finished and dried, apply a few coats of the UV varnish. This will protect the image from light and add a final gloss to the image. This will bring out the blacks and saturate the image. The final image will slightly reveal the wood grain or gesso white—mostly in the image highlights.

*Optional: Personal preference dictates how the final image will look. If you add gesso, the highlight in your image will be more white and less wood color. I sometimes fully coat to white and sometimes do not gesso at all depending on the imagery. Try transferring to canvas, watercolor paper, glass, or even three-dimensional objects! ■

Blue Mitchell makes his home and art in Portland, Ore. He considers and implements many photographic techniques in his work including toy cameras, pinhole, film, and digital cameras as well as the use of alternative processes, aged paper, wax, collage, hand drawing, Photoshop, and installation.
jpgmag.com/people/blackemperor

Project Double Ex

Double Exposure Pen Pals Gigi Tindle and Suzette Lucas

Most photographers would agree that a picture is the end result of the ideas and emotions of the person taking the photograph, the final image being their truest vision of how they see the world. After all, as a photographer you make the decision which camera to use, what accoutrements to attach, what subject matter is appealing, what type of lighting to use, etc. Well, we're writing this to share an interesting method of taking photographs that meshes the personalities of two photographers on the same film frame, on same film roll.

Impossible, you say? Well, it's been done, and I urge you to try it right away because it is just so unusual and fun that you will absolutely love the results. We guarantee it.

Some time ago, before the days of messaging on jpgmag.com, we (Suzette and Gigi) began noticing and favoriting each other's photographs. We kept up with what the other was posting, and when messaging feature was added, we became fast and earnest friends. We found that we were around the same age, we each have a wacky family we adore, we share similar viewpoints, and we love to have fun.

One day while brainstorming various creative collaborations, we came up with the idea to shoot a roll of 35mm film and mail it to the other to shoot over a second time. The plan was to see happens when two people meld their lives and spirits together atop a roll of film.

Which brings us to our Project Double Ex (for Project Double Exposure). Technically, a double exposure can be made by Photoshopping two digital files together, but we can testify that it is just not the same. The thrill of waiting for the film to be developed and seeing the pretzeled layers of each photographer's scene cannot be topped via Photoshop.

Although we have hectic lives and our homes are on opposite sides of the country, we managed to double expose several rolls of film over the course of a few months. From October through mid-January we shot our various scenarios, on our various cameras—whether aiming at buildings or old trucks, or simply haggling and harassing family members to pose—all the while keeping the USPS good and busy with our precious cargo. Some of our photos are obvious doubles while others are more subtle, appearing only through the simple, yet exotic,

vignetting of the Diana or through the grand light leaks of the Holga.

We invite you guys to try this yourselves. And hey, if you're stationed in Antarctica or are in a circumstance that doesn't allow you to share a roll of film with another photographer, don't fret. Shoot a couple of rolls of film. Mix them up and put them in a drawer for a few weeks until what you've shot becomes rather hazy. After time has elapsed, reload the film and shoot something totally different and you will really dig the results.

This project is quite similar to making your best friend a music mix tape. Whatever the final concoction, it always ends up a surprise and a delight. So pick a shooting partner, load those cameras, and shake your creative groove thangs, babies! ■

Gigi Tindle is an explorer, and loves taking long walks in her bare feet, with a flagon of tequila tucked in her pocket in case of snake bite.

Suzette Lucas is a photographer who takes her work very seriously... NOT...lol...
jpgmag.com/people/gizette



CONTRIBUTORS

Meet the people who shot the theme photos for this issue.

Faisal Almalki exactish.com

I'm mostly into shooting abstracts and architecture, but try a bit of everything every now and then.
jpgmag.com/people/fa1sal

Anahita Avalos flickr.com/photos/ardvisura

I live in Villahermosa, Mexico.
jpgmag.com/people/anahita

Dave Beavers

I am untamed. I need a leash.
jpgmag.com/people/mutt225

Roberts Birze flickr.com/photos/rob_birze

My photography may not be good, but could possibly be interesting.
jpgmag.com/people/thescatteredimage

Mike Bogart mikebogart.com

I recently graduated from the London College of Fashion, the worst photography course ever. I've been studying photography for about 10 years.
jpgmag.com/people/bogart

Ana Borquez anaborquez.com

I study color and ambiguity in my images. I love to stick my tongue out at unsuspecting strangers and eat Thai food.
jpgmag.com/people/anabo

Dan Busta danbusta.com

Dan Busta has been shooting for 10 years and loving every day of it.
jpgmag.com/people/busta

Jeff Clark

I am in awe of the many talented artists on JPG who inspire me to see the world differently.
jpgmag.com/people/sirbentley1

Ashley Coates

I'm a photographer by passion, and a graphic designer by my degree. Born and raised in the beautiful state of Alaska, I started photography my senior year of high school.
jpgmag.com/people/kandipixels

Rory Cobbe secondhandculture.com

Myself and the band Stanley Super 800 are doing a thing called Thrift Store Etiquette EP.
jpgmag.com/people/frenchsvilla

Eric Cook

I am an electrical engineer by day, but at night I dream that I'm a photographer.
jpgmag.com/people/cooksee

Nick Payne Cook

flickr.com/photos/thegentleman
I am the Gentleman™, at your service.
jpgmag.com/people/thegentleman

Kandi Champagne Cook

preludetoadream.com
I love my cameras. I love the darkroom. I love a journalist named Trip. I love looking at things.
jpgmag.com/people/kandi

Tony Day flickr.com/photos/silvertony

I am from London and I love taking and looking at photos.
jpgmag.com/people/silvertone

Jerad DeBoard

I am the Challenger.
jpgmag.com/people/jerad

Geoffroy Demarquet photos-graphiste.com

Photographer/Graphic Designer. Paris.
jpgmag.com/people/djoe

Ted Depple depleted.deviantart.com

I am. Crows seem to like me. I mostly shoot with an r1.
jpgmag.com/people/depleted

Matt Dunn

jpgmag.com/people/10isdad

James Ellerker

jpgmag.com/people/jamesellerker

Eric Eul eulphotography.com

I'm a photo assistant/freelance photographer. I travel about a third of the year on various photo shoots, mostly for Harley Davidson.
jpgmag.com/people/betojones

Patrick Evesque patrickevesque.com

I'm a film and digital photographer. And sometimes I do commissioned works.
jpgmag.com/people/epat

Alberti Fernando

jpgmag.com/people/pano

Javier Garzon myspace.com/archi_for_life

Black and white is mostly what I shoot. I have a thing for contrast.
jpgmag.com/people/mclarenf34

Nicole Gesmondi nicolegesmondi.com

I am a professional photographer who has a severe obsession with abandoned buildings and rummaging through yard sales/eBay/antique stores for vintage cameras.
jpgmag.com/people/photogenik

Dina Goldstein dinagoldstein.com

I'm a professional photographer who still loves to shoot for fun.
jpgmag.com/people/honey

Andrew Goloida

jpgmag.com/people/apoc

Steph Goralnick sgoralnick.com

Steph left her barefoot lifestyle and gorp diet behind to study graphic design at Pratt.
jpgmag.com/people/sgoralnick

Marianne Greig twentyeightnineteen.com

I am just a kid who likes to take pictures and enjoys every bit of nature and the little things around us every day.
jpgmag.com/people/marianne102

Alison Grippo inkcapture.com

I am a gal from New York with a camera. I'm represented by Jen Bekman who is an enormous influence and good friend.
jpgmag.com/people/binkybink

Jeff Harbin

I am a husband and a new father. I work as a firefighter. I got into photography about one year ago with the purchase of my Nikon d50.
jpgmag.com/people/tinfish

Debbie Hartley

I am not focused.
jpgmag.com/people/grecians

Christopher Hedberg

jpgmag.com/people/mrlego54

Ahmer Inam

picasaweb.google.com/ahmer.inam
jpgmag.com/people/ahmerinam

Jozef Jakubco

jakubphotojournal.blogspot.com
I am young journalist, I write for a living, but I wanna change this very soon. My plan is to shoot as much as possible.
jpgmag.com/people/jakub

Michelle Lane

I am an amateur photographer at best and hope to learn as much as I can about photography.
jpgmag.com/people/michelle215

Logan Lefler sltmafia.com

I am a young photographer/graphic designer from South Lake Tahoe, Calif.
jpgmag.com/people/sltmafia

Benjamin Leong flickr.com/people/noelleon/

I am a trader by day and a photographer by night and weekends.
jpgmag.com/people/noelleong2000

Jake Lester

<http://www.photosig.com/go/users/view?id=243510>
I mostly shoot film using old-school Pentaxes and Ricohs.
jpgmag.com/people/jakelester

Clay Lipsky goclaygo.com

Graphic design is my trade, but photography is my passion ... for now.
jpgmag.com/people/goclaygo

Fanny Menard

I got my degree in visual arts and now am working in a photo lab/store while trying to make a living out of my photography.
jpgmag.com/people/yunalesca

Bruno Mercier pixydream.com

jpgmag.com/people/pixydream

Marcelo Prieto Moffat

lomohomes.com/diablitomx
I am from Chile. I live in Mexico. I shoot on film.
jpgmag.com/people/diablito

Brian Mullins

talentdatabase.com/channels/16-Photography/profiles/456301-Brian-Mullins
I am a photographer living in the Chicago area and spend my time experimenting with different artforms.
jpgmag.com/people/zantocn

Karolus Naga theauthorisdead.blogspot.com

jpgmag.com/people/astaganaga

Mara Neiman

I am.
jpgmag.com/people/msn

Anthony Neste anthonymeste.com

In 1980 I shot my first assignment for *Sports Illustrated*. In 1999-2001 I worked on the renowned series *The Sopranos*.
jpgmag.com/people/nestpix

Jessica Njoo flickr.com/people/corkasianphotography

I am currently undertaking a bachelor of film and television. More recently I have become interested in cinematography.
jpgmag.com/people/jessnjo

Ray Ordinario flickr.com/photos/flipt/sets

I've been doing this since 2002, strictly as a hobby, but as of late have become an accidental professional.
jpgmag.com/people/flipt

Monica Orozco

jpgmag.com/people/jpeg

Abby Pace

I am by profession a fine art giclee printer in Spartanburg, S.C. I am by hobby a new friend of the camera!
jpgmag.com/people/greygurl

Camilo Paredes robbyp.deviantart.com/

I am a 16-year-old photographer from Colombia.
jpgmag.com/people/robbyp

Jit Ray everywheremag.com/people/intothinair

jpgmag.com/people/intothinair

Jason Reed

jpgmag.com/people/digitaldeathrider

Martin Riley martinish.co.uk

jpgmag.com/people/martinish

Jim Robertson bodhilens.zenfolio.com

I am a professional video guy working on his skills as a still photography guy.
jpgmag.com/people/bodhilens

Steve Roy steveroy.zenfolio.com

Most of my experience is in wedding and portraiture work, with some experience in photojournalism and still life.
jpgmag.com/people/steveroyphotography

Dario Sartini dasar.imagekind.com/minimal/

Taking pictures and drawing while working in the IT field. That's me.
jpgmag.com/people/dasar

Eric Sayah

I photograph—therefore I am. I shoot film and digital.
jpgmag.com/people/airchayes

Ursula Tillmann tilltales.com

Freelance journalist, born and raised in Germany. Lives in Canmore, Alberta, Canada.
jpgmag.com/people/tilltales

Penelope Triantafyllou

I am just here ... and there.
jpgmag.com/people/pen

Gonzalo Tudela

I am a snowboard photographer/starving and full of debt graduate living in Vancouver, B.C.
jpgmag.com/people/peelability

Myrte Voogt flickr.com/people/myrtepeert

jpgmag.com/people/myrtepeert

Natalie Wells myspace.com/citygurl6

I enjoy traveling and travel photography seems to be my nitch.
jpgmag.com/people/citygurl6

Erasmus Wong

escupitajo.deviantart.com/gallery/
I come from amazing Lima, Peru. I am an urban planning student at Calpoly University in California.
jpgmag.com/people/eyeforaneye

D. Yee d-ye.com/temporaryissues/

Ephemeral moments. Capturing faces, bodies, figures.
jpgmag.com/people/newstreamer

Reed Young reedyoung.com

I am Reed. I live and work as a freelance photographer in Milan and NYC.
jpgmag.com/people/reedayoung

Lauren Zilm

I am at a loss, you were my tangerine.
jpgmag.com/people/magno1ia

Aaron Ziltener flickr.com/photos/aziltener/

I'm a graphic designer living in Portland, Ore.
jpgmag.com/people/aaronziltener

Join us at jpgmag.com

Spell It Out Make a photograph of your least favorite word. When we say "make," we mean: spell it out of ribbon, make it out of food, art direct your pets or friends into the shapes, etc. Bonus points for completely surprising us with your method, or for having a really funny least favorite word.



1. ANTS by Debbie Hartley jpgmag.com/photos/434546 2. Ahmer (It Means Red!) by Ahmer Inam jpgmag.com/photos/438183 3. MOM!! by Michelle Lane jpgmag.com/photos/429281 4. Hangover by Jeff Clark jpgmag.com/photos/429377 5. Pianist by Abby Pace jpgmag.com/photos/438671 6. BLOG by Kandi Champagne Cook jpgmag.com/photos/427648 7. FLU by Fanny Menard jpgmag.com/photos/431671 8. NUTS by Lauren Zilm jpgmag.com/photos/437452 9. Fogged Film by Marcelo Prieto Moffat jpgmag.com/photos/430579 10. Pi by Rory Cobbe jpgmag.com/photos/426980



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